

A Really Great Booklet on

GRANT WRITING



OR THE MOST IMPORTANT THINGS I HAVE LEARNED
ABOUT FINDING WAYS TO GRANT YOU MONEY.

BY JOHN C. DREW, PH.D.

A Really Great Booklet on Grant

Writing: Or The Most Important
Things I Have Learned About Finding Ways to
Grant You Money.

(4th Edition)

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Acknowledgements

This little booklet has truly been a labor of love. Although I knew there were many fine books on grant-writing, I was excited about writing this one because I had never seen a book that captured the chronic pressures and pure politics which seem to surround the practice of producing grant proposals. One of the most interesting things about this booklet, from my perspective, is the way a frank understanding of the environment of grant-writing (nasty, brutish, and short) assisted me in making the key elements of the received literature more compelling and memorable.

No project like this takes off without the love and support of an author's family. In my case, it is my lovely wife, Patricia. Anyone who knows us quickly comes to realize that all my successes are due to her, and that without her I would be completely lost.

My thanks also go out to the graduate management students I am so privileged to work with at Hope International University in Fullerton, CA. These students were exceedingly patient with me as I worked out the ideas presented here, and they were gracious with their praise and criticism. I am also indebted to workshop participants in the Philippines who read and commented on a first draft of this manuscript.

Finally, I cannot help but notice that there is something magical about the creative process. At times, it seemed like this booklet wrote itself without much help from me, at other times it seemed to encapsulate everything I have ever learned, known, and experienced in my life. All in all, I have no choice except to report that the first option most accurately characterizes how this booklet fell into place.

John C. Drew, Ph.D.

Laguna Niguel, CA
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Chapter One

Trends in U.S. Foundation Funding for California

I have written this booklet to highlight the most important secrets of success which I have found useful in becoming a professional grant writer. I cannot give you absolutely everything I know about this topic in this short amount of space. But I can give you guidance on the most important aspects of grant writing which will produce the quickest and most amazing financial results.

How much money is available?

What kind of results am I talking about? Prior to revising the 3rd edition of this booklet, I did some research using my access to the Foundation Search data-base. As of 2012, Foundation Search reports that they maintain records on a total of 111,634 foundations with total assets of \$978 billion dollars. Of all these funders, about 10% of them are based right here in California. In 2012, the ten largest foundations based in California recorded total giving of \$1.5 billion dollars. In 2011, for example, the largest single gift was a grant of \$100,000,000 that the William & Flora Hewlett Foundation made to the Climate Works Foundation in San Francisco for general operating support. Altogether, this one foundation alone gave over \$350 million to non-profits in California in 2011.

Why do foundations like Hewlett give away money in the first place? In the United States, people who accumulate large amounts of wealth naturally want to see that wealth stay aggregated in one lump sum after they are gone. (I think it makes them feel better to know that their wealth will continue doing good things for the world long after they are gone.) So, while they cannot take this wealth with them, they can take steps to make sure that it continues to have a powerful influence. Our federal government makes it attractive for people to leave behind large aggregations of wealth by transferring these assets into private foundations. One advantage for the donor is that they do not have to pay the government quite so much in taxes if they transfer their wealth to a private foundation. Under some circumstances they may even be able to benefit themselves and their families by establishing a private foundation.

The federal government does not provide this wonderful option for free. The price of having your wealth preserved in perpetuity by a private foundation is that it will be required to disburse 5% of the proceeds from its investments each year. These gifts, or grants, must be made to charitable organizations. As a grant writer, I find it comforting to know that the foundations I appeal to are required to give away large amounts of money. I figure the recipients might as well be the clients I represent.

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According to their own calculations, for example, the Hewlett Foundation's average distribution ratio for the last five years was 0.049635 of its net value of non-charitable-use assets. The amount it actually gives each year varies. (In 2010, for example, it had total assets of \$7,080,015,921 and made qualifying distributions of 5.5% of its assets or \$388,787,740.

Although a foundation is required to give away money every year, the federal government is not all that concerned about what process the foundation follows as it gives the money away. The foundations take some of the funds under their control and hire staff members who want to use the money to create the sort of social changes which they prefer. This is a less than pretty part of the foundation funding field – they would like to control your behavior and to make the world more like what they think the world should be like.

Nevertheless, if you listen to the people who run foundations - and understand their needs - you are highly likely to be able to find funding for the most critical projects which are exciting to you, your clients, and the staff of your agency.

Who funds projects in Southern California?

If you suspect that funders are not all equal...you would be quite right. This is especially true if we look into who gives money to charities in the Southern California area. Using my access to the Foundation Search, I ran a search on the largest funders who demonstrated the strongest interest in making grants to agencies in Southern California in 2012. The results show a surprising concentration of wealth and power.

The largest was the California Endowment which has assets of approximately \$3.7 billion. If you get nothing else from this booklet, I urge you to use the following address to your advantage:

The Most Important Funder for Southern California:

The California Endowment

1000 N. Alameda Street
Los Angeles, CA 90012
Contact: Dolores Estrada, Grants Manager
Tel: (800) 449-4149; Estrada: (213) 928-8645
Fax: (213) 928-8800
Email: tcegrantreports@calendow.org
Website: <http://www.calendow.org>

The California Endowment is actually a little different from the normal foundation in that it was established as a by-product of the conversion of Blue Cross of California from being a non-profit charity to a for-profit business in 1996. The basic story is that Blue Cross of California (BCC) set up a for-profit business called WellPoint Health Networks which went public with the initial offering that netted \$517 million dollars. Since Blue Cross of California still held 80% of the remaining equity - and 97.5 percent of voting control - in the new company, this non-profit charity became an extremely wealthy billionaire virtually overnight.

In 1994, Blue Cross of California decided to make the jump to being a for-profit completely. (I suppose this is an example of how a non-profit's heart can follow its money.) The price, however, is that they had to give back to the community much more of their stock equity than they originally wanted to give. In the end, the State of California forced Blue Cross of California to make a \$3 billion disposition

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of assets that resulted in the creation of the California Endowment.

In its own way, however, the story behind the creation of the California Endowment still illustrates the attractive power of keeping large sums of money all in one pot. After all, the assets of the old Blue Cross of California could have been just as easily given away to a large number of needy non-profit organizations. Although it is rare for a charity to launch a successful public offering, the chairman and chief executive officer of WellPoint Health Networks, Inc., Leonard Schaeffer, wrote: “I am proud of the \$3 billion legacy that BCC (Blue Cross of California) has created. I hope that those who choose to follow our example will benefit from our experience.”¹

Over the last ten years (ending in 2012), the California Endowment’s giving activities include \$2,071,544,184 for 14,412 grants (high: \$31,000,000; low: \$4,000; average: \$143,737). Clearly, if you want money for a project in Southern California...this is undoubtedly the first and most important place to look.

The mission of the California Endowment was derived from the mission of its predecessor and now reads as follows: “The California Endowment’s mission is to expand access to affordable, quality health care for underserved individuals and communities, and to promote fundamental

improvements in the health status of all Californians.”

Consistent with this mission, the largest grant the California Endowment made in 2012 was a grant for \$2,550,000 to the Tides Center in San Francisco, CA. The purpose of the grant was to support centers for community health to help clinics continue to build networks with other local organizations to promote community health, and health centers as part of a statewide initiative to stimulate innovative practices among community clinics and health.²

California Endowment Financial Data For the Fiscal year that ended 03/31/2012

Assets: \$3,660,548,000 (market value)

Expenditures: \$185,818,416

Total giving: \$116,335,347

Qualifying distributions: \$166,820,362

How do researchers get all of this information about the California Endowment? One source is a valuable side-effect of a federal report each private foundation must submit each year covering its investments and expenditure activities. This form is called the IRS Form 990-PF. (I have provided a portion of this form filed by the California Endowment on page 6 of this booklet so you can see what they look like and the sort of detailed information

that the California Medical Association - California’s largest physician organization - asked to join a class-action lawsuit alleging that Blue Cross of California – the state’s largest health insurer – illegally dumps policyholders after authorizing expensive medical treatment and then refuses to pay the bills. (See, *Los Angeles Times*, “Doctors Seek to Sue Blue Cross,” December 27, 2006, p. C1.)

¹ Schaeffer, L.D. “Health Plan Conversions: The View from Blue Cross of California” *Health Affairs* (Winter 1996).

² The California Endowment’s state mandated interest in promoting health care coverage is ironic given the later history of its for-profit source of funds – now, WellPoint, Inc. of Indianapolis. The *Los Angeles Times* reported on December 27, 2006

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they contain.) These tax returns are filed with the Internal Revenue Service (IRS) by all private foundations in the United States, including the California Endowment. The IRS electronically supplies the Foundation Center with these returns.

There are other funders who give large amounts of money to agencies in Southern California and you should know more about them as you start your investigation of grant writing in California. Below, I have listed the most important ones that accept applications and have easy to use websites as of 2012.

Conrad N. Hilton Foundation

Total Assets: \$2,125,048,563

30440 Agoura Road
Agoura Hills, CA 91301
Tel: General: (818) 851-3700; Humanitarian Prize:
(310) 556-4694
Fax: General: (818) 851-3791; Humanitarian Prize:
(310) 694-9051
Email: nominations@hiltonfoundation.org
Website: <http://www.hiltonfoundation.org>

The Annenberg Foundation

Total Assets: \$1,623,162,045

2000 Avenue of the Stars, Suite 1000 S
Los Angeles, CA 90067
Contact: Allison Gister, Grants Manager
Tel: (310) 209-4560; Grants: (213) 403-3110
Fax: (301) 209-1631
Email: requests@annenbergfoundation.org
Website: <http://www.annenbergfoundation.org>

Broad Foundation

Total Assets: \$1,560,281,559

10900 Wilshire Boulevard, Fl. 12
Los Angeles, CA 90024
Contact: Daniel Hollander, Director
Tel: Education: (310) 954-5050; Medical: 945-5091;
Art: 399-4004
Fax: (310) 954-5051; (310) 954-5092; (310) 399-
7799
Email: info@broadmedical.org
Website: <http://www.broadfoundation.org/>

The James Irvine Foundation

Total Assets: \$1,494,886,206

575 Market Street, Ste. 3400
San Francisco, CA 94105
Contact: Jessica Hickok, Grants Manager; Kelly
Martin, Director of Grants Administration

Tel: General: (415) 777-2244; Exploring
Engagement Fund: 1-800-374-6851
Fax: (415) 777-0869
Email: grantinquiry@irvine.org
Website: <http://www.irvine.org>

California Community Foundation

Total Assets: \$1,091,958,833

221 S. Figueroa Street, Suite 400
Los Angeles, CA 90012
Contact: Pamela Davis, Program Associate or
Richard Ruiz, Program Assistant
Tel: (213) 413-4130
Fax: (213) 383-2046
Email: grantsmanager@calfund.org
Website: <http://www.calfund.org>

Keck Foundation

Total Assets: \$1,022,799,664

550 S Hope Street, Ste. 2500
Los Angeles, CA 90071
Tel: (213) 680-3833
Fax: (213) 614-0934
Email: info@wmkeck.org
Website: <http://www.wmkeck.org>

The Ahmanson Foundation

Total Assets: \$978,757,893

9215 Wilshire Boulevard
Beverly Hills, CA 90210
Contact: Grants Administrator
Tel: (310) 278-0770
Email: info@theahmansonfoundation.org
Website: <http://www.theahmansonfoundation.org/>

The California Wellness Foundation

Total Assets: \$847,982,323

6320 Canoga Avenue, Ste. 1700
Woodland Hills, California 91367
Contact: Amy B. Scop, Director of Grants
Management
Tel: (818) 702-1900
Fax: (818) 702-1999
Website: <http://www.calwellness.org/>

Weingart Foundation

Total Assets: \$698,343,478

1055 W. 7th Street, Ste. 3050
Los Angeles, CA 90017-2305
Contact: Angela Carr
Tel: (213) 688-7799
Fax: (213) 688-1515
Email: acarr@weingartfnd.org
Website: <http://www.weingartfnd.org>

The San Diego Foundation

Total Assets: \$558,131,802

2508 Historic Decatur Rd., Ste. 200
San Diego, CA 92106

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Contact: Kerri Favela, Community Grants Administrator
 Tel: (619) 235-2300
 Fax: (619) 239-1710
 Email: Kerri@sdfoundation.org
 Website:
<http://www.sdfoundation.org/GrantsScholarships.aspx>

The Ralph M. Parsons Foundation
Total Assets: \$375,283,325
 888 W. Sixth Street, Suite 700
 Los Angeles, CA 90017
 Contact: Wendy Garen, President & Chief Executive Officer
 Tel: (213) 362-7600
 Website: <http://www.rmpf.org>

One of the most important rules in grant writing and fund-raising is to go where the money is and to go there quickly. With this information you are prepared to focus your sights on the largest and most generous funders who are capable of making the largest possible gifts.

What sort of projects get funded?

Below, I have assembled a list of the largest grants made in Southern California in 2012. The chart gives you the name of the funder along with the name of the agency, the year the gift was made, and the total dollar amount of the gift.

These ten (10) grants represent some common patterns which tell us what funders are most interested in doing with their money. In California, funders are interested in the issue of STEM education, healthcare for the poor, and homelessness. If you have a project that deals with any of these issues...then you have a better chance to win funding from them.

CALIFORNIA COMMUNITY FOUNDATION	PARTNERSHIP FOR LOS ANGELES SCHOOLS	\$7,520,000	2012
CALIFORNIA COMMUNITY FOUNDATION	CALIFORNIA SCIENCE CENTER FOUNDATION	\$7,030,000	2012
COMMUNITY FOUNDATION OF THE UNITED JEWISH FEDERATION OF SAN DIEGO	HIGH TECH HIGH	\$5,746,000	2012
COMMUNITY FOUNDATION OF THE UNITED JEWISH FEDERATION OF SAN DIEGO	SAN DIEGO SYMPHONY	\$5,327,050	2012
RESNICK FAMILY FOUNDATION	CALIFORNIA INSTITUTE OF TECHNOLOGY	\$5,050,000	2012
MR AND MRS SAMUEL OSCHIN FAMILY FOUNDATION	CALIFORNIA SCIENCE CENTER FOUNDATION	\$5,001,000	2012
DAN MURPHY FOUNDATION	ROMAN CATHOLIC ARCHBISHOP OF LOS ANGELES	\$4,879,060	2012
S L GIMBEL FOUNDATION	COMMUNITY FOUNDATION	\$4,280,462	2012
RESNICK FAMILY FOUNDATION	LACMA	\$4,100,000	2012
PROSTATE CANCER FOUNDATION	STAND UP 2 CANCER	\$3,837,000	2012

The bottom line: On-line data-bases have a lot of good information.

Clearly, there is a lot of money available to people who operate non-profit organizations in California. Awareness of the resources available to you through on-line data-bases will make it much easier for you to access this funding. At the very least, you will have a better idea of what the funders are most interested in funding. On the next page, I provide you with an excerpt of some of the information filed as part of the California Endowment's annual IRS 990-PF return.

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efile GRAPHIC print - DO NOT PROCESS As Filed Data - DLN: 93491042003043

Form **990-PF**

Return of Private Foundation
or Section 4947(a)(1) Nonexempt Charitable Trust
Treated as a Private Foundation

OMB No 1545-0052

2011

Department of the Treasury
 Internal Revenue Service

Note. The foundation may be able to use a copy of this return to satisfy state reporting requirements

For calendar year 2011, or tax year beginning 04-01-2011, and ending 03-31-2012

G Check all that apply Initial return Initial return of a former public charity Final return
 Amended return Address change Name change

Name of foundation THE CALIFORNIA ENDOWMENT		A Employer identification number 95-4523232
% DAN DELEON Number and street (or P O box number if mail is not delivered to street address) Room/suite 1000 N ALAMEDA STREET		B Telephone number (see page 10 of the instructions) (213) 928-8800
City or town, state, and ZIP code LOS ANGELES, CA 90012		C If exemption application is pending, check here <input type="checkbox"/>
H Check type of organization <input checked="" type="checkbox"/> Section 501(c)(3) exempt private foundation <input type="checkbox"/> Section 4947(a)(1) nonexempt charitable trust <input type="checkbox"/> Other taxable private foundation		D 1. Foreign organizations, check here <input type="checkbox"/>
I Fair market value of all assets at end of year (from Part II, col. (C), line 16) \$ 3,660,548,295		2. Foreign organizations meeting the 85% test, check here and attach computation <input type="checkbox"/>
J Accounting method <input type="checkbox"/> Cash <input checked="" type="checkbox"/> Accrual <input type="checkbox"/> Other (specify) _____ (Part I, column (d) must be on cash basis.)		E If private foundation status was terminated under section 507(b)(1)(A), check here <input type="checkbox"/>
		F If the foundation is in a 60-month termination under section 507(b)(1)(B), check here <input type="checkbox"/>

Part I Analysis of Revenue and Expenses (The total of amounts in columns (b), (c), and (d) may not necessarily equal the amounts in column (a) (see page 11 of the instructions).)		(a) Revenue and expenses per books	(b) Net investment income	(c) Adjusted net income	(d) Disbursements for charitable purposes (cash basis only)
Revenue	1 Contributions, gifts, grants, etc., received (attach schedule)	0			
	2 Check <input checked="" type="checkbox"/> if the foundation is not required to attach Sch B				
	3 Interest on savings and temporary cash investments				
	4 Dividends and interest from securities.	42,141,035	58,304,183		
	5a Gross rents	1,404,780	1,404,780		
	b Net rental income or (loss) _____ -1,020,054				
	6a Net gain or (loss) from sale of assets not on line 10	150,681,985			
	b Gross sales price for all assets on line 6a _____ 3,854,731,254				
	7 Capital gain net income (from Part IV, line 2)		134,871,440		
	8 Net short-term capital gain				
	9 Income modifications				
	10a Gross sales less returns and allowances				
b Less Cost of goods sold					
c Gross profit or (loss) (attach schedule)					
11 Other income (attach schedule)	<input checked="" type="checkbox"/> 12,728,625	-17,433,255			
12 Total. Add lines 1 through 11	206,956,425	177,147,148			
Operating and Administrative Expenses	13 Compensation of officers, directors, trustees, etc	3,282,940	698,566		2,589,374
	14 Other employee salaries and wages	11,731,749	1,520,526		10,184,462
	15 Pension plans, employee benefits	3,781,988	426,590		378,798
	16a Legal fees (attach schedule)	<input checked="" type="checkbox"/> 672,345	338,238	0	350,309
	b Accounting fees (attach schedule)	<input checked="" type="checkbox"/> 433,797	204,907	0	170,440
	c Other professional fees (attach schedule)	<input checked="" type="checkbox"/> 13,518,288	11,481,200		1,994,704
	17 Interest	2,347,806	0		2,719,371
	18 Taxes (attach schedule) (see page 14 of the instructions)	<input checked="" type="checkbox"/> 1,732,743			
	19 Depreciation (attach schedule) and depletion	<input checked="" type="checkbox"/> 2,606,226	202,369		
	20 Occupancy	2,659,060	1,620,195		1,074,870
	21 Travel, conferences, and meetings	1,011,296	186,980		856,309
	22 Printing and publications	60,356	0		60,356
	23 Other expenses (attach schedule)	<input checked="" type="checkbox"/> 25,644,475	433,999		21,829,290
	24 Total operating and administrative expenses. Add lines 13 through 23	69,483,069	17,113,570	0	42,208,283
	25 Contributions, gifts, grants paid	95,487,980			116,335,347
26 Total expenses and disbursements. Add lines 24 and 25	164,971,049	17,113,570	0	158,543,630	
27 Subtract line 26 from line 12					
a Excess of revenue over expenses and disbursements	41,985,376				
b Net investment income (if negative, enter -0-)		160,033,578			
c Adjusted net income (if negative, enter -0-)					

For Privacy Act and Paperwork Reduction Act Notice, see page 30 of the instructions. Cat No 11289X Form 990-PF (2011)

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Form 990-PF (2011)

Page **2**

Part II Balance Sheets Attached schedules and amounts in the description column should be for end-of-year amounts only (See instructions)		Beginning of year		End of year	
		(a) Book Value	(b) Book Value	(c) Fair Market Value	
Assets	1 Cash—non-interest-bearing				
	2 Savings and temporary cash investments	383,481,359	165,341,887	165,341,887	
	3 Accounts receivable ▶ _____ Less allowance for doubtful accounts ▶ _____				
	4 Pledges receivable ▶ _____ Less allowance for doubtful accounts ▶ _____				
	5 Grants receivable				
	6 Receivables due from officers, directors, trustees, and other disqualified persons (attach schedule) (see page 15 of the instructions)				
	7 Other notes and loans receivable (attach schedule) ▶ _____ Less allowance for doubtful accounts ▶ _____				
	8 Inventories for sale or use				
	9 Prepaid expenses and deferred charges	1,690,101	2,686,275	2,686,275	
	10a Investments—U S and state government obligations (attach schedule)	48,752,691 <input checked="" type="checkbox"/>	126,085,959	126,085,959	
	b Investments—corporate stock (attach schedule)	1,413,838,359 <input checked="" type="checkbox"/>	1,223,969,757	1,242,672,267	
	c Investments—corporate bonds (attach schedule)	351,165,325 <input checked="" type="checkbox"/>	364,583,699	364,293,569	
	11 Investments—land, buildings, and equipment basis ▶ _____ Less accumulated depreciation (attach schedule) ▶ _____				
	12 Investments—mortgage loans				
	13 Investments—other (attach schedule)	1,443,667,365 <input checked="" type="checkbox"/>	1,675,841,414	1,657,429,034	
	14 Land, buildings, and equipment basis ▶ 105,915,754 Less accumulated depreciation (attach schedule) ▶ 26,630,322	82,363,262 <input checked="" type="checkbox"/>	79,285,432	79,285,432	
15 Other assets (describe ▶ _____)	<input checked="" type="checkbox"/> 20,365,594 <input checked="" type="checkbox"/>	<input checked="" type="checkbox"/> 22,753,872 <input checked="" type="checkbox"/>	<input checked="" type="checkbox"/> 22,753,872		
16 Total assets (to be completed by all filers—see the instructions Also, see page 1, item I)	3,745,324,056	3,660,548,295	3,660,548,295		
Liabilities	17 Accounts payable and accrued expenses	7,113,340	6,058,502		
	18 Grants payable	56,260,127	34,058,536		
	19 Deferred revenue				
	20 Loans from officers, directors, trustees, and other disqualified persons				
	21 Mortgages and other notes payable (attach schedule)				
	22 Other liabilities (describe ▶ _____)	<input checked="" type="checkbox"/> 287,426,916 <input checked="" type="checkbox"/>	<input checked="" type="checkbox"/> 330,892,230		
23 Total liabilities (add lines 17 through 22)	350,800,383	371,009,268			
Net Assets or Fund Balances	Foundations that follow SFAS 117, check here <input checked="" type="checkbox"/> and complete lines 24 through 26 and lines 30 and 31.				
	24 Unrestricted	3,394,523,673	3,289,539,027		
	25 Temporarily restricted				
	26 Permanently restricted				
	Foundations that do not follow SFAS 117, check here <input type="checkbox"/> and complete lines 27 through 31.				
	27 Capital stock, trust principal, or current funds				
	28 Paid-in or capital surplus, or land, bldg, and equipment fund				
	29 Retained earnings, accumulated income, endowment, or other funds				
30 Total net assets or fund balances (see page 17 of the instructions)	3,394,523,673	3,289,539,027			
31 Total liabilities and net assets/fund balances (see page 17 of the instructions)	3,745,324,056	3,660,548,295			

Part III Analysis of Changes in Net Assets or Fund Balances

1	Total net assets or fund balances at beginning of year—Part II, column (a), line 30 (must agree with end-of-year figure reported on prior year's return)	1	3,394,523,673
2	Enter amount from Part I, line 27a	2	41,985,376
3	Other increases not included in line 2 (itemize) ▶ _____	3	
4	Add lines 1, 2, and 3	4	3,436,509,049
5	Decreases not included in line 2 (itemize) ▶ _____	5	146,970,022
6	Total net assets or fund balances at end of year (line 4 minus line 5)—Part II, column (b), line 30	6	3,289,539,027

Form **990-PF** (2011)

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Part IV Capital Gains and Losses for Tax on Investment Income

(a) List and describe the kind(s) of property sold (e.g., real estate, 2-story brick warehouse, or common stock, 200 shs. MLC Co.)		(b) How acquired P—Purchase D—Donation	(c) Date acquired (mo., day, yr.)	(d) Date sold (mo., day, yr.)
1 a	PUBLICLY TRADED SECURITIES	P		
b	ALTERNATIVE INVESTMENTS	P		
c				
d				
e				

(e) Gross sales price	(f) Depreciation allowed (or allowable)	(g) Cost or other basis plus expense of sale	(h) Gain or (loss) (e) plus (f) minus (g)
a 3,854,731,254		3,751,298,221	103,433,033
b			31,438,407
c			
d			
e			

Complete only for assets showing gain in column (h) and owned by the foundation on 12/31/69			(l) Gains (Col. (h) gain minus col. (k), but not less than -0-) or Losses (from col. (h))
(i) FMV as of 12/31/69	(j) Adjusted basis as of 12/31/69	(k) Excess of col. (i) over col. (j), if any	
a			103,433,033
b			31,428,407
c			
d			
e			

2	Capital gain net income or (net capital loss)	{ If gain, also enter in Part I, line 7 If (loss), enter -0- in Part I, line 7 }	2	134,871,440
3	Net short-term capital gain or (loss) as defined in sections 1222(5) and (6)	{ If gain, also enter in Part I, line 8, column (c) (see pages 13 and 17 of the instructions) If (loss), enter -0- in Part I, line 8 }	3	

Part V Qualification Under Section 4940(e) for Reduced Tax on Net Investment Income

(For optional use by domestic private foundations subject to the section 4940(a) tax on net investment income.)

If section 4940(d)(2) applies, leave this part blank.

Was the foundation liable for the section 4942 tax on the distributable amount of any year in the base period? Yes No
 If "Yes," the foundation does not qualify under section 4940(e). Do not complete this part.

1 Enter the appropriate amount in each column for each year, see page 18 of the instructions before making any entries.

(a) Base period years Calendar year (or tax year beginning in)	(b) Adjusted qualifying distributions	(c) Net value of noncharitable-use assets	(d) Distribution ratio (col. (b) divided by col. (c))
2010	175,982,054	3,198,276,575	0.055024
2009	23,273,065	3,108,576,373	0.007487
2008	161,045,708	2,913,819,266	0.05527
2007	188,418,458	3,473,082,756	0.054251
2006	195,800,158	4,184,158,854	0.046796

2	Total of line 1, column (d).	2	0.218828
3	Average distribution ratio for the 5-year base period—divide the total on line 2 by 5, or by the number of years the foundation has been in existence if less than 5 years.	3	0.043766
4	Enter the net value of noncharitable-use assets for 2011 from Part X, line 5.	4	3,252,042,331
5	Multiply line 4 by line 3.	5	142,328,885
6	Enter 1% of net investment income (1% of Part I, line 27b).	6	1,600,336
7	Add lines 5 and 6.	7	143,929,221
8	Enter qualifying distributions from Part XII, line 4.	8	166,820,362

If line 8 is equal to or greater than line 7, check the box in Part VI, line 1b, and complete that part using a 1% tax rate. See the Part VI instructions on page 18.

Form **990-PF** (2011)

Chapter Two

Organizing Your Agency to Win Grant Funding

For some people the whole idea of organizing themselves prior to writing a grant proposal must seem like an incredible waste of time. However, the more you know about how foundations solicit grant applications, the more likely you are to be motivated to make your grant-writing function into a smooth running, well-oiled machine.

What is the mental and physical preparation needed for success?

Mentally, the most important preparation for winning grants is to realize that grant writing will always take place under conditions of extreme competition and time constraints. Think about your own situation for a moment. Does grant writing occur in an atmosphere of peace and serenity, or does it always occur in an atmosphere of tension and haste?

When I first started writing grants for non-profit organizations I was startled by the chaotic and haphazard way that the agencies went about completing this task. It seemed to me that grant writing always took place at the very last minute under conditions of incredible stress.

The executive director of the agency would not hand over a comprehensive budget for me to look at until I was just minutes away from the moment when the grant application

was due. This struck me as particularly foolhardy since an accurate budget would give me a better idea of the sort of program that I was trying to sell to the funding agency.

Gradually, as I got more deeply into the profession of grant writing, I began to realize that the difficult, chaotic, and last-minute nature of grant writing probably was not going to go away. Despite my best hopes there never would be an agency in which this process was handled with dignity and calm. Ironically, the explanations for why this process was such a mess lay with the funders, not with the recipients.

There are a number of good reasons why grant writing tends to take place in a difficult environment under harried conditions.

First, you must realize you are in a highly competitive, even hostile environment when you are seeking funding. Why is the situation so competitive? Foundations do not share your interests, your fellow agencies compete with you for funding, and the foundations do communicate among each other to give themselves an advantage over you.

Second, when funding opportunities arrive, they appear suddenly, so you need to be prepared to respond as quickly as possible to capture the prize. In fact, you cannot possibly seize opportunities, unless you are highly prepared and ready to go when the time is right.

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Third, the creation of a grant proposal is always a political matter. Even though the funding is only a potential possibility, the individuals within your organization will start acting like the money is already in your hands and they will want their piece of the pie.

Thus, grant writing is inevitably a target for opportunistic and strategic maneuvers. The solution, in my view, is not to wait until people become more like angels, but – instead – to organize your operations so that the worst aspects of human nature do not unduly slow you down in the pursuit of funding opportunities.

What are the best ideas for the organization of grant writing?

If you suspect that your agency is not quite completely organized to win in the field of grant writing, you are probably correct. Nevertheless, you may want to compare your agency against this standard. In the past, students of grant writing have found this organizational material boring, but I think that is only because they do not realize that they will be in a situation of permanent crisis whenever they are looking to win grant money. The funders, understandably, do not want to make getting money too easy for you.

Below, I provide a detailed list of the things that you need to have in your grantsmanship library if you want to be prepared to move quickly in a situation of crisis.

- All of your past proposals (winners and losers, too).
- Detailed resumes of the entire staff.
- Resumes of grant consultants, part-time workers and potential employees.

- Proposals prepared by other organizations with similar missions. You can save time by having a real world example in front of you. (It is fairly easy to obtain examples of winning proposals from other agencies. The Grantsmanship Center in Los Angeles, for example, sells copies of successful grants.)
- All current federal grant management and procurement regulations.
- Any books, reports, memoranda and documents regarding the submission of proposals, contracts and bids.
- Detailed descriptions of all current and past projects and contracts on which your organization makes regular reports. (This is the grant innovator form.)
- Any available and pertinent personnel directors from federal agencies and private funders. (People give money to people.)
- Information about your own organization, including a mission statement, organizational chart and history. (This should be available for quick use because it is a major time delay if not ready to insert.)
- Annual reports, program guidelines and application procedures of foundations and corporate funders. (Spot the fashion trends stay on top of what is happening in your field as a grant writer as well as your employer's.)

This is an old and traditional feature of most grant writing advice books and seminars. Notice, however, how much more interesting this list becomes when you imagine that all of

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your grant writing will take place in an atmosphere of hurry, short deadlines, and ever-present conflict. This is one place where having the basics under control will definitely make you and your agency a lot of money. The rule of thumb is that if you cannot get your hands on a piece of information in less than 30 seconds...it is useless to you.

The use of the grant innovator form.

The grant innovator form is a simple document I use to organize an agency as it seeks grants. Please take a moment to familiarize yourself with this surprisingly valuable document on pages 13 and 14 of this booklet.

By asking your colleagues to fill it out, you will subtly motivate them to help you get grant funding. The form also subtly calls upon you and your associates to think through why a program is needed by your clients in the first place. It reminds you that the clients are the reason why the funder feels comfortable in giving money to your non-profit organization.

This form is also a useful way for helping your colleagues determine how much they know or need to evaluate about a particular project, where funding for that project might come from, and even some of the details about how the project would be organized.

As a grant writer, use of this form can spare you from many difficulties. It will allow the agency to really think through whether or not it really wants a project completed well before a particular funding source becomes surprisingly available to you. It will also encourage the agency staff and leadership to have their political struggle now, and not later when you are in the midst of trying to complete the last minute grant application.

Over the years, I have found that there is surprising wisdom in this form. (I am always sorry if I neglected taking the time needed to persuade others to fill it out.)

If you are the Executive Director of an agency, I think you will also find that this is a convenient tool for helping your subordinates identify and prioritize the most important projects before them. Having a set of these forms filled out for your agency will give you an excellent overview of the most important projects which need to be accomplished by your staff. It will also give you the opportunity to prioritize the projects and to shape the agenda for your agency's future.

Should you appoint a grants coordinator?

Clearly, there may be a debate within your agency about whether or not you can fund a position entirely devoted to grant writing. However, even if your agency is unable to bring on a new position exclusively devoted to grant writing, I think there are some tremendous advantages to be gained simply by appointing an existing person to serve as your agency's grant coordinator.

First of all, this appointment signals that your agency does consider grant writing to be an important function that the other employees need to support. Second, the appointment of a specific individual to occupy this role makes it easier for existing staff members to know who to turn to whenever a new funding possibility suddenly announces itself. Oddly enough, if everybody is in charge of grant writing then – ultimately – nobody is in charge of grant writing. Third, the appointment of the grants coordinator makes

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it easier to assemble the grantsmanship library that is a traditional mainstay of successful agencies. It also means that somebody will be given the specific responsibility for keeping the grantsmanship library up-to-date. All in all, I think it will speed up your grant writing and make it

easier for your agency to win funding if you have a specific person appointed to do this work. After all, the funders appreciate having a single person to go to for answers and for gaining additional information about the agency.

Project Innovator Proposal Exploration

Please use this form for initiating exploration of funding for a project important to you and your department. Completing this form is the first step and details will be developed as discussions progress. Please keep your answers brief but do complete both sides of this form and then submit it to Drew & Associates by sending the document by e-mail to john.drew@drdrewguaranteedgrants.com

Date

Submitted by

Organization/Department

Tentative Title For this Project

Project's Purpose

Why is this Project Needed?

Why is it Needed Now or in the Near Future?

What Are the Benefits to Your Department?

PLEASE COMPLETE OTHER SIDE

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What are the Benefits to the Organization?

What are the Benefits to People We Serve?

What are the Benefits to Our Community and Service Area?

Do you Believe this Project to be Unique or are you Aware of Similar Projects Elsewhere?

What is your Best Guesstimate as to the Length of Funding Which may be Needed?

Your Best Guesstimate of the Project's Cost

\$ _____

Do you have any Foundations, Corporations and/or Government Agencies in mind to which we might submit proposals?

What is a typical, true, inspiration story we might tell concerning a client who will benefit from this project?

Chapter Three

Who Do You Ask for Funding for Your Project?

Earlier, I discussed the most prominent funders in your local area. Unfortunately, I did not mean to leave you with the impression that these were the only funders. Indeed, we would be in a difficult situation if we did not have the capacity to research all of the major U.S. funders. We will be particularly interested in finding funders that share our values and understand our hopes and dreams. Luckily, they exist and we do have a terrific way to find them – through the website of the Foundation Center of New York.

What is the best way to research funders through the Foundation Center?

The Foundation Center in New York has a web site which allows you to research up to 70,000 corporate and foundation funders in the United States. At Drew and Associates, I pay for a modest level of access that costs \$295 per year.

You can access this database for as little as \$19.95 per month, and - of course - you can always access it for free through me, since we provide this as a free service to all of our potential and existing Drew & Associates clients. Many universities in United States buy access to this - and other databases - in order to help them pre-qualify and identify potential foundation and corporate funding sources. If your institution purchased this

service, I think you would make enough money to pay for it no matter what.

Briefly, I want to take a few moments to explain to you how I go about using this database when I look up funders for our clients.

The first thing I do is conduct research to see whether or not any grants at all have been made for similar projects. I go to the grants tab and type in enough information so that I can determine whether or not it is even plausible that funders will give money to support that particular project.

I have been startled to see that the things that I consider extremely important - like international child labor law enforcement, and charismatic leadership - receive virtually no funding at all from foundations and corporations in the United States. Since I am extremely interested in both of these areas, I am shocked to find that the people who have the greatest amounts of money to give away do not seem to share my priorities. (Maybe they need to hire more political scientists at these foundations?)

On the other hand, I have been pleasantly surprised to find that there is considerable interest among corporate and foundation funders in getting money to support physical and mental health research, treatment, and support groups. I have found that if you have a non-profit organization organized around a health-related concern you are much more likely to find funding available to you.

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Sometimes, I have to give my clients bad news. But I give it to them straight. I let them know that no one out there is interested in funding projects like theirs based on the best available data. I usually try to persuade them to focus on another project or another technique for getting the funding they need for their agency. Ironically, things that you cannot get funded by corporations and foundations, might be eagerly supported by individual donors - once they are made aware of your leadership and your circumstances.

Second, I find out what foundations, if any, give money to a particular project. I'm particularly interested in finding out what code names and words are associated with funders that have an interest in my client's project. This is where I start paying great attention to the things that we mentioned at the beginning of this booklet including the funder's interests in civil rights, youth, women, international economic development, and so on.

Third, I also conduct a search on the foundation's tab to see who else out there funds similar projects. Using the search mechanism provided by the Foundation Center, I can enter these code words into a query form and find out what other funders share these basic interests.

Fourth, since many funders prefer to give money to their local area, I also run a search to see what are the most important (largest) funders in that particular community. These funders may not have given money to this agency in the past, or to projects like mine in the past, but they might be persuaded to give my project a chance simply because it is a local project.

When I'm working with this information, the first thing I do is look under the limitations section. Here, I can find out quickly if the

funder is even accepting applications from charities.

The limitations portion of the report has been quite accurate for me. I have tried to win funding from agencies which said that they did not accept applications and I had absolutely no success in changing their minds. From my personal experience, it appears that when they say that they do not accept applications they are being quite sincere about it, and not simply trying to reduce their workload by discouraging you from applying.

I am also very careful about checking whether or not they have geographic restrictions in their funding. I ask myself whether or not they fund projects outside their immediate service area and what states, regions, countries they are most comfortable in funding. Sadly, I have found that many funders who claim they are national or international in scope – in reality – only fund projects within a certain narrow band of territory. Here, my policy is to pay attention to what they do, not what they say.

I always rank order my reports in terms of the financial strength of the funders. Some of these funders are not even worth sending a letter to because they are so small. I focus my attention on the largest funders that have the most money to give away.

How to use a prospect research form.

I have attached a copy of the form I use to organize my prospect research for Drew & Associates clients. In some ways, this form seems like a tedious waste of time – even to me. I do find, however, that the clients seem to appreciate that I have taken the time to fill this one out. I think it reassures them (and me) that I have taken the

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time to think through whether or not the prospect is a realistic source of funding for their project.

The form has a place to put in all the basic contact information including name, address and contact person. I like to know what the total assets of the Foundation are in part because it reminds me that they are giving out of a huge surplus. After all, it is not their personal money and it is a surplus that they are required under federal law to give away.

I also like knowing about the typical size of the grant that they give to agencies. I think one of the things foundations use to screen out applicants is to toss out all the applications that are asking for unrealistically large amounts of money. By recording the average size of the grants given by the funder, I think you are much more likely to come up with an asking amount that makes them feel comfortable. It is also a good opportunity to let the funder know that you have done your research, that you are a good and reliable researcher, and that you care about their level of comfort.

Even though it is difficult to understand the priorities of the funder, I usually try to make an effort to determine what their top two (2) or three (3) priorities are based on scanning the actual grants that the funder has made most recently. I pay more attention to what they have really funded than to what they say they would like to fund.

By scanning the grants that they have given in the past, you can also determine the types of support they provide, the population served, and the types of recipients that they generally fund.

I also like to record on the form the exact initial approach that they prefer. Sometimes they prefer a short letter of inquiry and at

other times they prefer a formal proposal, or maybe an on-line application. Whatever it is, I want to respect their wishes, so I take this part of the form very seriously. I also pay attention to any deadlines that may be mentioned.

I try to make a habit of telephoning each funder prior to sending out a grant application. Most of the time, I cannot reach the person in charge. Many times, they ignore my requests for information. I still do this, however, because I think it builds the credibility of your agency...even if their response is less than professional. Any additional information that I gain from that conversation is recorded on the Drew & Associates Prospect worksheet and shared with the client. Over the years, I have been able to develop a fairly good working knowledge of the key funders who support the charities that I enjoy working with the most.

Ten (10) hot tips for speeding up the search for perspective funders.

Since grant research is essential to your success as a grant writer, it pays to know ways to speed up the process. Here are ten that make the biggest difference for me.

No. 1. Definitely look at the limitations line first - this will save you a lot of trouble.

No. 2. Try to find out who your most immediate local funders are when you seek funding for your agency.

No. 3. Sort all of your inquiries according to the dollar amount of the grants given.

No. 4. If they say they do not accept applications, believe them and move on.

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No. 5. Pay attention to what they fund not to what they say they fund.

No. 6. Look at their specific requirements carefully. When you write a grant proposal give them exactly what they want – nothing more and nothing less.

No. 7. Quickly scan the list of board members that is provided in the Foundation Center report. You or one of your board members may actually know somebody who sits on the funder's Board of Directors. If this is the case, this will significantly increase your chances of getting funded. I have seen this work myself and it is still amazing to me.

No. 8. Check the location of their headquarters office. Many funding sources are surprisingly parochial. If their headquarters is close to where you are located you will be much more likely to be funded.

No. 9. Double check the average size of the grants they award. As a new charity, it is unlikely that they will give you a grant much larger than the ones they have given their oldest and closest friends.

No. 10. Make sure you opened up and checked their website. This will get you a good idea about the sort of colors they like and the sort of language they used to describe themselves. Later, you can mirror these qualities in your own application.

Some points to remember as you interview funders.

Almost always the funders will seek to redirect you to their website. You need to make it clear that you have already looked at their website and reviewed their basic information. The key thing here is

that you want them to realize that you are a real person working for a real legitimate agency that makes a real difference in your community. Anything you can do to get them to send you additional information will help verify for them that you are a real bona fide agency that deserves financial support.

I usually ask for the exact person whose name is listed as the contact in the Foundation Center report. (I tell them Dr. Drew is calling...maybe they think I'm the contact person's physician...I do not know for sure.) I am happy leaving messages and I do so with great frequency. In the recorded message, I simply try to come across as a decent high-minded businessperson who sincerely wants to develop a partnership relationship with the funding source.

Often, if the foundation officer is being extremely friendly it is because they are eager to let you know that your agency is not a good fit with what they do.

As a consultant, I can often turn this to my advantage, since I may have other clients who do fit their designated profile. In my experience, the foundation official typically becomes less happy when they realize that I am representing up to 30 or 40 different agencies.

I am also very careful about checking the spelling of the name and the exact title of the individual who will be receiving the grant proposal. Ironically, something as seemingly insignificant mistyping their name and title may negatively impact your ability to get a grant.

Finally, do not be shy about asking some standard questions concerning eligibility – do you fund groups like us?

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DREW & ASSOCIATES PROSPECT WORKSHEET

Date:	
Basic Information	
Name	
Address	
Contact Person	
Financial Data	
Total Assets	
Total Grants Paid	
Grant Ranges/Amount Needed	
Period of Funding/Project	

Is Funder a Good Match?	Funder	Your Organization
Subject Focus (list in order of importance)	1.	1.
	2.	2.
	3.	3.
Geographic Limits		
Type(s) of Support		
Population(s) Served		
Type(s) of Recipients		
People (Officers, Donors, Trustees, Staff)		
Application Information		
Does the funder have printed guidelines/application forms?		
Initial Approach (letter of inquiry, formal proposal)		
Deadline(s)		
Board Meeting Date(s)		
Sources of Above Information		
<input type="checkbox"/> Directories/grant indexes		
<input type="checkbox"/> Grantmaker Web site		
Notes:		
Follow-Up:		

Chapter Four

How Do You Write a Grant Application?

Previously, I discussed the most important things to pay attention to if you want to initiate a grantsmanship program for your agency. So far, we have covered funding trends in the State of California with a particular emphasis on the Southern California region. I have also provided you with a simple picture of who are the largest funders and what projects have they been most interested in funding in the past. I have also touched on the predictably hectic and last-minute environment that will inevitably surround your grantsmanship program and given you a series of tips designed to organize, streamline, and de-politicize your grant writing efforts.

Since at least 50 percent of winning a grant from a funder is the research you do ahead of time, I have provided you with some very detailed information about how to use the best grant research tools available to you through the Foundation Center in New York. Now, we turn to the important topic of what to write in your grant application.

How to use product positioning to advance your agency?

The Foundation Center in New York cannot teach you how to position your agency so that it outshines your competitor agencies. As for me, I had to learn this technique the hard way – by attending Republican Party political

campaigning boot camp in United States. As a young conservative, I enjoyed an unprecedented opportunity to learn some of the most advanced techniques used by the Republican Party to win competitive races against Democrats in portions of the U.S. that were dominated by the Democratic party.

I have found that the same techniques I learned for conducting a winning insurgent congressional campaign were also useful in winning money from grant funders. I suspect that as more people learn to apply product positioning techniques to their grant proposals, they will be pleasantly surprised by their increased ability to win funding - even in situations where it looked like they had no chance for victory.

In the next few paragraphs, I will give you a quick overview of how to conduct a product positioning exercise for your charity. Product positioning is difficult. It requires a certain amount of trial and error and a good bit of intuition. Nevertheless, like anything else, you will get very good at it with a little practice.

The first thing to do is to write down a list of all the positive things you can think about your charity. Be sure to put in everything you know your charity has going for it including great staff, especially needy clients, new ideas and technologies that you are bringing into the field.

Second, write down the list of all of the negative things you can think up about

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your charity. This might include its relative newness, your lack of experience, or the fact that you have never really won a grant before.

Third, write down a list of all the positive things you can think of about your competitor charity. To find out which sort of charities you will be competing against take a look at who the foundation has funded in the past. In general, I try to make this list of the competitor's strong points fairly short.

Fourth, make a list – and make it a long list – of all the negative things you can come up with about your competitor charity. Put everything in there that you have heard people say about them which is negative, impolite, and typically left unsaid. Do not make things up. It is important that the negative things you know about your competitor charity are true. It will not help you to simply imagine negative information about them. As I indicated earlier, make this a lengthy list. When you are done you should have a chart that looks something like this:

Good things about my charity.	Good things about their charity.
Bad things about my charity.	Bad things about their charity.

Fifth, develop a slogan of no more than 5 to 15 words which does a number of things simultaneously including calling attention to the good things about your charity, distracting attention from your natural and well-known weaknesses, while subtly calling attention to your competitor charity's weaknesses and distracting attention from your competitor charity's strengths. Admittedly, this step is a little bit complicated and it takes a little bit of practice to get it right. (However, I have noticed that some of my students are skilled at picking up this technique. If this comes easily to you,

please do not be too embarrassed, you have a rare and remarkably valuable talent.)

It is difficult to come up with a message that does all four of these things simultaneously. So please do not get discouraged if you have to work at this a little. However, once you come up with the message I think you will be amazed at the additional power and insight it gives you - particularly as you prepare grant proposals under conditions of stress and tight deadlines.

For example, let us imagine that you are working for a new charity which is a small school that has little money for its students. Your competitor charity might be a large government-run university which has tremendous resources at its disposal. The downside of the large government-run university might be the fact that its large size means that it does not pay much attention to the needs and desires of individual students. Maybe it is so bureaucratic it just cannot slow down long enough to accommodate individual needs. Maybe your school, despite its size, has managed to attract some extremely gifted and highly specialized faculty members. Take a moment to ask yourself what sort of message would work best as the slogan of the small school.

The ideal slogan might be something like: "The small school with the very big heart."

As you write grant proposals for the small school you might be more aggressive about inserting small heart-warming stories about the students you work with and about the caring and specialized faculty members who are willing to go the extra mile to make sure that the student's educational experience is really spectacular. You might put the image of a heart – a Valentine's card heart, not a picture of the real thing – into the cover of the

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grant application and into the header or footer of the document.

I like the organizational power a slogan creates for the agency. When you are in the middle of writing a grant proposal you have total freedom to say whatever comes to your mind. If you are prepared ahead of time to say things which validate and support that key slogan which makes the most sense for your charity, then you have a decision rule which will rapidly speed up the grant writing process.

In my experience, most clients actually have three or four slogans which they use in their correspondence, pamphlets, brochures, and other promotional materials. My role is to simply demonstrate to the agency - through the application of this framework - that only one of those slogans is really the very best slogan given their current competitive situation.

I go through the materials produced by the client and pull out the materials which are most consistent with the best slogan. Often, for the agency, use of this framework is something of a healing process because it encourages them to get back to the basic reasons for why they deserve to be in existence and why they are - under certain circumstances - the very best agency in their field.

How to write quickly to win funding.

If you accept the basic assumption which I am providing in this booklet – namely, that grant writing always take place under conditions of extreme stress, competition, and tight deadlines – then you will probably share my enthusiasm when it comes to learning new techniques that help agencies

produce grant proposals more quickly. Here is a list of some techniques that I use myself:

No. 1. Write like you are in the middle of a battlefield. In the workshops I teach on grant writing I like to give the students an opportunity to try this out...as long as it does not disturb the neighboring classes.

No. 2. Write a quick first draft and never re-write anything on the same day that you first write it. You will be surprised at how great your writing looks the following day.

No. 3. Write your draft grant proposal in the exact order indicated by the funder's specifications. Start with a cover page and work your way to the end.

No. 4. Use voice-activated software to speed things up. I can write by hand no more than 20 words per minute, I can type only about 100 words per minute. However, I can speak at over 300 words per minute. (Imagine for a while how much faster it is to simply dictate your grant proposal into the computer rather than trying to type it in by hand.) There is no way that I could make a living as a grant writer unless I used the most sophisticated voice-activated software available to me. (I use Dragon NaturallySpeaking, Version 9.)

No. 5. Buy yourself an ergonomic chair. If you are going to make a living as a grant writing consultant you are going to be sitting down and dictating into your computer a lot of written material. You might as well make yourself comfortable. Surprisingly, a sophisticated ergonomic chair that is fully adjustable and padded with the most modern foam will more than pay for itself. Buy yourself a really nice chair, I think you will be glad you did.

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No. 6. Create a grantsmanship library and use it.

No. 7. If you are not sure what the facts are for a particular situation keep your momentum going by inserting dummy numbers. This way, your colleagues can help you out by helping you research the correct numbers. Also, your research efforts will be more focused on tangible things that will produce measurable advantages in the grant application.

No. 8. Feel free to use your commonsense and make up things as you are writing. Later on, you and your colleagues will have a chance to go through the document, tighten it up, and take out the things that are the most absurd. One of the slogans I like to use in my teaching is “Trust yourselves, you’re all great.” This seems to be great advice for grant writers.

No. 9. Don’t be shy about using the foundation’s own words in application materials as you create your grant proposal. Surprisingly, they do not seem to mind that we are simply repeating back to them their own words.

No. 10. Do not worry too much about grammar, or spelling, or syntax the first time out. Just get as much as you can including the budget and the technical details on paper as quickly as possible. If you are lucky you may be pleasantly surprised that what appeared to be a large project was more manageable than you had supposed.

A quick first draft does wonders for your mental health. Sometimes the best thing to do is just write the whole thing out, as quickly as possible, following all the funders’ directions, repeating what they say, and then let the others on your team start making changes to the document. Otherwise, you

will act like many of your competitors and lose because the unimportant things in the grant are perfect, and the important things in the grant are severely flawed.

The single most important secret to grant writing – follow the funder’s guidelines.

One of the great ironies of grant writing is that you can make a lot of money for your charity simply by following the funder’s directions. In the last minute hustle and bustle of grant writing, however, it becomes easy for non-profits to neglect the single most important rule in grant writing: **Do exactly what the funder says.**

Funders are often exasperated at why so many non-profits fail to comply with their directions. As one foundation officer said: “It’s as if they don’t understand the importance of our guidelines, don’t read them at all, or think their project is so important that our guidelines can be ignored.” In my experience, many non-profits may not fully realize that the foundation officials they perceive as wealthy and powerful decision-makers, are – in truth – remarkably constrained by giving guidelines dictated by the foundation’s Board of Directors, the last wishes of the primary donor, and/or state and federal regulations governing foundations. On the surface, the funder’s picky and difficult requirements may appear intrusive or even silly, but there is usually a sound legal necessity behind everything they ask for from you.

Non-profits may not realize that funders are, at times, strapped for cash themselves. As such, they cannot afford to have a large number of executives out in the field meeting face-to-face with non-profits. This means

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that many funders are forced to “judge a book by its cover.” After all, they are scrambling to figure out how they can avoid potential embarrassment by using the application itself to help them decide whether or not a charity is reliable, trustworthy, and a joy to work with in the future. When they judge a book by its cover, funders are using one of the few low cost tools at their disposal.

You can count on them scanning your grant proposal for spelling and math errors, using it to predict how well your agency will comply with accountability procedures, and asking themselves if your agency will treat the funder with respect. Knowing all of this, however, means that your commitment to following their directions will pay surprising dividends.

The standard elements of a grant proposal.

If you are going to make a living as a grant writer, you have no choice, you need to learn the standard elements of the grant proposal. I cannot make this any more interesting for you to review except to offer my heartfelt conviction that mastery of these features will create a lot of money for you and your agency.

Cover Letter. Identify yourself and your organization, and indicate the reason for the application. Explain why you are requesting funding support for the project. You need to focus on the benefits for the clients not for you or your agency.

Introduction. Briefly provide a short and clear statement of what is to be accomplished by your project, the need for your project and the link between your project and the funder’s area of interest. On the first page of your proposal, the introduction is a key to

whether your search for funding will be successful. This is also focused on clients.

Background. To write the background section of your application, you'll need to conduct a needs assessment. One federal official noted that conducting a thorough needs assessment -- which specifically identifies the problem, where it exists, what needs to be done, the services that are currently available to assist the population and who would benefit from your project -- is essential in developing an effective project. There are several ways to gather information for needs assessments, including conducting surveys of potential program participants, sponsoring discussion meetings with community service agencies, and researching statistical databases.

Organizational History. In a short statement, describe your organization, its background, its mission statement and, if appropriate, your organization status as a public or private nonprofit charity. Also, I think it is a good idea to discuss all the different awards your agency or project has won in the past. Sell and market everywhere in the document and keep stressing your central theme.

Objectives. This section of your proposal should explain what you plan to achieve through your project. Describe specific goals and what impact you believe the proposed project will have in the community.

Plan of Operation. The plan of operation, or project description, should detail the specific steps the organization will take in developing and implementing the project. Be sure to include a timeline under which you expect to accomplish each of the steps you described in the plan. This is also a good place to describe the skills and qualifications of key staff members who will be working on the project,

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and to describe how you will work with other organizations in the community to meet your project's goals.

Being critical of other public and nonprofit agencies is something that most grantmakers disapprove of. However, I think this is like negative campaigning. Everyone seems to say it is terrible, and they hate it, but the people who do it the best always seem to win grants.

Evaluation. Many grant consultants say grant seekers too often gloss over this section of their proposal. In fact, it is one of the most important elements of the proposal. A good evaluation plan will spell out the specific steps to take to measure the project's success -- or failure. All funders want to know that their resources are being used effectively. When developing an evaluation plan, for example, you will need to explain what specific measures you will use to judge the effectiveness of your project. I recommend using between 3 and 10 specific measures for evaluation. If, for example, the goal of your proposed project is to reduce the level of crimes committed by juveniles during school hours, appropriate measures could include the number of juvenile arrest, truancy rates and number of students participating in extracurricular activities. It is best to develop an ongoing evaluation plan, rather than one that merely measures the end result of the project. You may also consider the possibility of offering your project as a model for other agencies. Doing so will broaden your appeal because most funders are looking to grab headlines and to maximize the impact of their grants. Beware, however, that being a model project may require additional investments of time and resources. For example, your organization may be asked to offer technical assistance and training to other agencies that want to adopt your project.

Budget. Ironically, the budget is usually the last part of the proposal that the charity focuses on, but it is the most important document reviewed by the funder. Be as detailed as possible in developing your budget. Do not forget to ask for a specific amount of support. (You might be surprised to learn that many grant seekers actually forget to include a specific funding request in their proposals.) Ask the funder for a specific contribution and give an itemized description of how the funding will be used. Be sure to include information about your organization's overall budget and your other sources of funding. You will benefit if you include a listing of in-kind contributions -- either volunteer time, equipment, or donated materials. Also your budget should include your plans for continuing the project after the grant. One final note: make sure that the dollar amounts cited in your budget add up. Nothing can destroy credibility like inaccurate budget information.

The importance of reading winning grant proposals.

I like to read winning grant proposals. Over the years, I have written some winners that I'm quite proud of.

I have learned the best thing about reading winning grant proposals is that you realize that they do not have to be absolutely perfect to win funding.

It is easier to ask another agency to share with you copies of their winning grant proposals at a time when you are not involved in a grant competition with them. During the down times when everybody is more relaxed I found that people are more likely to share with you their winning proposals.

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If you are competing for government funding, you can sometimes benefit by asking to look at the other proposals submitted for a grant competition that you participated in earlier. One of the best things I ever did for my career was to review the winning grant applications for a program funded by a county agency. I immediately saw what was wrong with my grant application and what I needed to do to make a better impression in the future.

I want to encourage you to take the time to seek out and read winning grant proposals. I will be curious to hear from you how many of the ideas talked about in this booklet hold true when you read a winning grant proposal.

Please remember that there are vendors out there who will sell you copies of successful grant applications. This surprised me when I first learned this little fact. Accessing winning proposals in your own field can be incredibly helpful and they remain a key staple in your grantsmanship library. In addition, you can obtain free samples of all the elements of a wide variety of successful grant proposal models by visiting <http://www.npguides.org/index.html>. This is the web address for Non-Profit Guides.

They provide free access to grant writing tools for non-profit agencies.

Last, but not least, I should stress that access to previously successful grants is one of the hidden advantages of working with a successful grant writing consultant or an experienced grant writer. Sometimes, the funders like to remind the charities they work with that funders like to talk among themselves about the relative merits of the charities they work with in the community. Recipients, on the other hand, are less likely to discuss funders among themselves because they are afraid they will give another charity

a lead or an advantage that will cost them money.

Nevertheless, grant writing consultants work for a large number of charities and have a great deal of information at their finger tips about the behavior of the funders. A good grant writing consultant can share with you information that you would not get from other non-profit staff and help you level the playing field so that your charity has a fair shot at winning funds.

Chapter Five

Secrets of Winning Grant Proposals

The literature on grant writing is surprisingly consistent in terms of what qualities appear in winning as opposed to losing grant proposals. I cannot do much more than share the conventional wisdom with you. The following ideas are derived from my own reading of the grant writing literature and are embellished by my own enthusiastic observations.

Tips for writing an effective proposal.

These tips come from my reading in this field and my own experience. After you have done a little grant writing, under pressure, for a real world charity you will probably end up following these suggestions on your own anyways...simply due to the pressure to produce a high volume of documents in difficult circumstances.

The best answer to anxiety and procrastination is to actually start writing...anything at all. I used to teach writing when I was a graduate student at Cornell University. One of the perks of that job is I got great instruction on how to deal with writer's block. They taught me to get all my thoughts down on paper, without concern for format or style (or logic). In my experience, for example, the logic behind your proposal will naturally emerge later as you refine your writing. In my case, I usually do not even know what I am thinking until I have completed the fourth draft. Based on my own review of winning

proposals, I can assure you funders are not looking for great writing. What they like is clear writing backed up with facts. I found that my simple, straightforward writing style was a big hit with funders. They prefer proposals that are easy to understand over bureaucratic, hard-to-follow, wordy proposals.

Get right to the point. Put your central theme right into the first paragraph. Do not save the best for last. Remember that the proposal reviewers are looking at many requests for funding and they need to know immediately what problem your project would address, your plan of operations, and what type of assistance you need. (I like to put the asking amount right up front too.)

Tell the unvarnished truth. Surprisingly, a large number of agencies seem to think they can increase their chances of winning if they exaggerate the success of their past projects and present their achievements as one long, continuous march toward overwhelming excellence. I have found it wise to always assume that the funder will eventually know the complete and total truth about the charity.

Use simple sentences, short paragraphs in an active, rather than passive tense. Use short and crisp sentences. Make the point and move on. Leave some white space to allow the reviewer's eyes to take a break. **BE POSITIVE AND OPTIMISTIC.**

Communicate that you are excited about your proposal. Write in a hurry as if you're the middle of a hurricane. Finally, consider that

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the individual reviewing your proposal may not be an expert in your field. If you have to explain complex concepts, do so as clearly and as briefly as possible. Avoid the use of jargon and phrases that the reviewer may not know. I have ceased being surprised when reviewers tell me that if an agency makes them feel “stupid” they will simply decline the request.

Be specific. I give this same advice to new graduate students seeking to become producers, rather than consumers of knowledge. It just buries you in a hole if you practice using imprecise terms or make large, unsupported generalizations. Reviewers can be picky and – if they disagree with you – will quickly notice if you are not supporting all your claims with facts. (They demand less support, of course, if you are re-enforcing their own bias or perspective.) Whenever possible, use both national and local statistics. My habit of loading up grant proposals with academic style footnotes does not seem to have hurt me in this business.

Be up to date. Be sure that the data you include are accurate and up-to-date and that they support your project. I am careful to check the articles I cite too. I try to keep all source documentation to articles and books written in the last five (5) years.

Use teamwork constructively. Prepare a draft version of the document and have other members of your organization critique it. Ask them to imagine they are proposal reviewers and to give you constructive criticism. As I like to point out, the reviewers are not any smarter than the non-profit’s team, but they are no less intelligent either.

Pay attention to the details. In ways that non-profit staff will never completely understand, funders are overly preoccupied with the perfection of grant applications.

They are especially annoyed if you misspell either their own name or the name of their own foundation. Since they are forced to judge a book by its cover, it becomes very important to proofread your document several times. From sad personal experience, I can assure you that it is virtually impossible for the person who wrote the grant proposal to spot all the errors. You absolutely need to get other people to check the document.

Hire a proofreader. Ultimately, it pays to get outside assistance with your proofreading work. In my case, I simply hire outside proofreaders.

Give yourself time when you can. When should you begin writing the proposal? Federal grant competitions have deadlines 45 days to 60 days after they are officially announced. However, in some cases, the lead time may be substantially shorter - as little as 30 days. How far in advance you begin preparing your application depends on the complexity of the application requirements, the scope of your proposed project, and the amount of planning and outside cooperation that will be necessary to develop your proposal. Some grant writers suggest that - if possible - you begin at least two months in advance.

Be aware, however, that you will have to start much earlier than that if you are planning a major undertaking such as a building renovation that will require the support and participation of many agencies and individuals. If you apply for a large federal project, you may need additional time to collect steering committee members or memos of understanding from collaborating organizations.

Dr. Drew's – World Famous Do's and Don'ts

Do:

Make sure you are an eligible entity and indicate that you are eligible in the proposal.

Imitate the language and style of the funder.

Address in the narrative all of the selection criteria specified by the grant maker.

Don't:

Neglect the clients that you will be serving with your project.

Use poor quality paper or printing.

Use old, out-dated information.

Specific tips for grant writers in California seeking to win U.S. foundation or corporate funding.

Whenver I teach a workshop on grant writing, I try to adjust my basic presentation to provide the most positive impact for the participants. In the process, I have gotten a better idea of what needed to be included in this booklet from listening carefully to the questions I got from the participants, and by reading through the sample proposals they presented to me for my comments.

At virtually every workshop or class I teach, I express my willingness to read through samples of proposals that the participants

have already written. Overtime, I have started to notice some common errors made by new grant writers, and it seems like I can be helpful by stressing a few simple ideas that can rapidly increase success rates.

The following tips were originally developed in March of 2005, when I had the honor of conducting a two (2) day workshop in the Philippines for people who were interested in winning money from U.S. foundations. The two-day workshop was organized by Dr. Rufino L. Macagba, Jr., Engr. Cresencio J. Fernandez, and Lourdes E. Sason of the Lorma Community Development Foundation in the City of San Fernando, La Union. By all accounts the workshop was a great success, despite my jet lag, and unfamiliarity with the Philippines.

Accordingly, I've taken the liberty of adding to this booklet some of the common mistakes I noticed after reviewing the work done by the workshop participants at the seminar in the Philippines. (Of course, I had seen similar mistakes made by my students in the U.S. at Hope International University too.) As I said during the workshop itself, I think attention to the following points will make a big difference for grant writers everywhere.

Remember that people give to people.

In the U.S. one of the oldest and truest general principles believed, followed, and taught by grant writers and fund-raisers is the following motto: "People give to people." The implications of this insight are profound and they will make a big difference in the quality of your grant applications. What exactly are the implications of this principle?

1. Use Personalization. It is important to personalize the application. This means that you need to know the exact name and title for

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the person who will be accepting your grant application or – better yet – the name of the person who will actually be reading your proposal. Accordingly, it is a big mistake to send out letters addressed to simply “Sir” or “Madame”.

2. Let the Funder Know Who You Are.

While you are being more careful about who you are writing the grant proposal for, please do not forget to provide your own name and title so that the reader will have a realistic understanding of your role and responsibility within your non-profit agency. In general, the grant application will do better if it appears to have been written by the highest executive officer of the charity – no matter who, in reality, actually writes the application. Moreover, I like to indicate in the application that the chief executive officer will be available to personally answer any questions that the funder may have about the application. In addition, it is a good idea to add to your application resumes and biographies of the staff, along with inspiring, true stories about the struggles and successes of your clients.

3. Be Careful Not to Stigmatize Your Clients.

It is extremely important not to stigmatize the clients - no matter how difficult, mean, or ungrateful they are in real life. No matter what you know to be true about your clients, the funders are inclined to see them as hapless, powerless victims who are in need of greater government services and other assistance. The funders probably will not want to read that your clients need structure, discipline, and greater personal responsibility.

(Ironically, the funder’s sympathy for your clients does not mean that they trust the clients enough to give them grant funds directly. No, the funder prefers to channel the resource to the client through your agency.)

For example, we have children in my neighborhood who are difficult to deal with, who do not follow the rules, who do not mind their parents, who also make extremely poor decisions no matter how much guidance, love, and direction we give them. In my community, however, we refer to these clients as “abused and neglected” children, never as “bad” children.

4. Communicating with Foundation Staff.

For better or worse, the people employed by the major foundations are typically a lot more concerned about the use of words than the rest of the population. Accordingly, you can create advantages for your agency by referring to clients or the agency staff with what they call “inclusive” language. Foundation staff generally believes that the language we use controls and impacts our behavior. (By this standard, for example, my Armenian relatives who lived under the oppressive Soviet regime for so many years were oppressed – in large measure – because they did not adequately conceptualize the USSR.) Nevertheless, you can use this predictable preoccupation with language to send positive signals to the funder that your charity is a good group to work with -- a group with honest intentions and similar values. For example, you might refer to a client as “him/her” or “he/she” to signal your support for gender equality. In this regard, you might also find great advantages in mirroring the funder’s language, English usage, website and application colors, and so on. Even clumsy mirroring suggests that you want to be a team player who will make the funder happy about its investment in your charity.

5. Show the Clients, Not the Buildings.

Following the logic of people giving money to people, it is a good idea to show pictures of the clients participating in the good things done by your charity. Nothing surprises me

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more about the applications I read which show beautiful pictures of empty libraries, empty classrooms, and attractive buildings completely lacking any sign of human inhabitation. Certainly, the funders are concerned about the appearance of your facility – even if they might claim that they are not. However, they are much more concerned about the people who benefit from your facilities.

Simple ideas for improving communications.

Much of what we discuss in this booklet are specific techniques designed to improve your communications with funders. Unfortunately, easy-to-fix errors in standard English usage will weaken the credibility of your application. Remember, the person reading your grant application may be overworked, tired, and uninterested in what your agency is doing to help the clients. By using standard English, you will make it easier for them to make a positive decision about your application. Below, I will provide you with some simple suggestions for improving your communications with funders.

1. No Excess Words. Be sure to remove excess words. When I first started writing I used to think that if I created a long, complicated, and bureaucratic sentence that the funder would like me more because I sounded like I was part of a scientifically inclined government agency. In reality, nothing could have been further from the truth. This approach may make the person reading your application feel stupid because they cannot follow all of your jargon and bureaucratic language. We do not want them to feel that way. Instead, practice writing in simple, straightforward English - just the way you would communicate with a close friend.

Then, go back over your material and edit out any extra, unnecessary, or useless words and phrases.

2. Simplify the Themes in Your Application. Next, be careful that your grant application does not present the reader with too many different themes. In the short amount of time that you have to hold the reader's attention, you will do a better job of communicating by focusing on a single theme. Cut out these unnecessary extra themes as if you were a gardener cutting back unruly shrubbery in an overgrown garden.

3. Use the “Active” Voice. One of the best ways to simplify your communications is to use the “active” voice. This sounds complicated, but - in reality - it is a very simple concept. Look at the following sentence: The dog bit my brother. This sentence is in the proper “active” voice because it has a clear subject “dog” and an active verb “bit” which explains what the subject of the sentence is doing. If I wanted to write this same idea in the passive voice I would say “My brother was bitten by a dog.” The second sentence is less helpful because we are slowing down the reader's understanding by making it harder for them to quickly identify who is doing what. This is a very common mistake in grant writing applications. I find it helpful to keep the subject and the verb of the sentence close together. Following this rule, I would write: “The dog bit my brother.” I would not write “The dog, who was large and shaggy – and a Spaniel, bit my brother.” In general, I try to keep the subject and the verb of the sentence close together. Doing otherwise will just annoy the reader.

4. Spell Out Your Words. Watch out for silly little things which make your application seem less professional. For instance, spell out the word “through,” and do

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not spell it as “thru.” In the same vein, I would not write “Cola is good 4 you.” Instead, I would write “Cola is good for you.” I would write “Happy Birthday to You” and not “Happy Birthday 2 You.”



John Drew addresses participants in a grant writing and fund-raising workshop conducted in the City of San Fernando, La Union, Philippines, on March 11-12, 2005.

5. Insert the Little Words. One of the biggest mistakes that I have found in the applications that I read coming from grant writers outside of the U.S. is that they do not use the little tiny words which standard English speakers use to help organize their communications. By the little words, I mean “the”, “a”, and “an” and so on. To the standard English reader failure to use the little words strikes them as unprofessional and uneducated. Accordingly, they are less likely to fund a proposal which has a sentence like “Agency will soon receive large grant from prominent government agency which is required to support work we do among children of community.” Here, I would rewrite the sentence to read as follows: “**The** agency will soon receive **a** large grant from **a** prominent government agency which is required to support **the** work we do among **the** children of **the** community.”

6. Watch for Plural Agreement. Finally, one of the most common errors I have observed is the inappropriate use of English

words in their plural or singular forms. Plural, for example, means multiple items. It is usually signaled by adding an “s” at the end of the noun. Moreover, agreement means that a plural noun must be associated with the plural form of the verb. In the past, I have read grant applications which are written something like “Many of the villager react with hostility when they find that they need to use new product to grow better vegetable in their garden.” In standard English this sentence would read as follows: “Many of the villagers react with hostility when they find that they need to use new products to grow better vegetables in their gardens.”

Use all the technology you can find in your grant application.

Technology is actually the great equalizer among the different size non-profit agencies. By studying how to get the most out of your word processing software, you can create world-class special effects in your document. Use of these fancy bells and whistles will not cost you any more money, but it will signal to the funder that you are smart enough, confident enough, and conscientious enough to spend their money wisely. This is one of the few ways you can really equalize the playing field quickly.

For example, you can use all the power of your word-processing software to make your pictures look highly professional. Most likely, the funders will judge the quality of your agency by the quality of the photographs you use. Blurry, poorly lit photos signal that you are a poor and unprofessional agency. Sharp photographs signal to the funder that you truly know what you are doing. If possible, hire a professional photographer to take all your pictures.

Here are some tips which will help you create a powerful impression.

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First, make sure that you put captions underneath any photograph. (See my example above.) Make sure whenever you use a photograph that you place a thin black line around its edges. Notice how I have done this in the photo above.

Second, go for typographic consistency. I recommend writing the text of the grant application in the font style called Times New Roman and I recommend writing the captions (and headings) in the font style called Arial. This is what I have done in this booklet. In my opinion, this is the easiest style for standard English readers - probably because this is the style followed by major U.S. magazines and newspapers. Familiarity, in this sense, breeds content.

Third, I like to use every possible opportunity to show off technical sophistication by adding maps, charts, and other visual features to the grant application. Make these special features of your application perfect. In all likelihood, the funder will spend more time looking at your pictures, maps, diagrams, and charts than they will actually reading the narrative of the grant application.

Immediate turndowns are usually due to four causes.

Typically, there are four (4) important reasons why grants are turned down. Familiarize yourself with these mistakes and you will improve your ability to win:

- a. Not following guidelines.
- b. Being out of the geographical funding area.
- c. Not providing the services which are normally funded by the foundation.
- d. Asking for capital funds or general operating funds when the foundation is interested in specific projects.

Turndowns after preliminary screening.

If a turndown comes after your proposal has passed preliminary screening, it may be due to one of the following:

- a. “Facts” are presented without documentation.
- b. The amount requested exceeds first-time grants and you have not indicated how you might secure the difference needed.
- c. Necessary editing and rewriting did not take place prior to submission – the person reviewing the proposal determines you might be sloppy in managing the funds.
- d. Evidence has not been presented showing how a project will be maintained in the future.
- e. Project evaluation procedures were not included or were not well thought out.

More difficult to correct mistakes.

Maybe it is just me, but I find myself awfully interested in the more difficult to correct mistakes. Commonly, they are as follows:

Failure to establish a direct line of communication. The funders want to control your agency so they will be more comfortable if you provide them with a direct line of communication between their grant project manager and your project manager.

Failure to establish a good management plan. This mistake sounds intimidating, I suppose, but – in reality – it is pretty easy to beat. For example, in your proposal, you can

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go out of your way to describe how the agency provides each employee (and/or volunteer) with an appropriate job description, how you keep track of the objectives assigned to each employee, and what measures are in place to double check that your employees are doing what they are assigned to do. Not to bore you with the details, but I should stress that what the funders are looking for is accountability. They want to know who you will blame if things go wrong. This is true even if the only person to blame will be yourself.

Is the location of the project office satisfactory? The funding source may look with favor on a project office location that is in close proximity to its own office. They will also probably like your proposal better if your headquarters are located close to the people you want to provide with services.

Has the organization presented evidence of cost-consciousness and procedures for cost control? The funding source wants to see proof that your organization is fiscally responsible. This is why a balanced budget is infinitely more important than the best written proposal when it comes to winning money.

Mistakes that are not even mistakes: dealing with human nature.

Great proposals can go wrong for funny and unfair reasons too. A wise grant writer will prepare for the worst by being aware of the following critical points:

People tend to believe what they want to believe. If the reviewer of your proposal rejects what you have written because it is contrary to what he or she already believes, your proposal gets rejected.

Logic cannot overcome bias. Beginning sentences with “Clearly” and “It is obvious that...” is dangerous in grant writing because it tempts the reviewer to ask themselves whether or not your assertion really is common sense or not. Remember, your initial reviewer is not the kindly elderly person who actually runs the foundation. It is usually a low paid, overwhelmed employee who has little real world experience and a bad hangover.

The worst mistake of all - lack of charisma.

It is fairly easy to build charisma into your proposal by being honest about the tremendous needs of your clients, by stressing how you have the ability to implement a proven program of action, and by building into the document evidence that your agency means what it says.

Chapter Six

The Most Important First Steps for Winning Grants

Let's say you are just getting started...what should you focus on first?

I thought it might be helpful to give you my best ideas for getting started with grant writing. I am assuming this is a completely new function for your agency or department. With this perspective in mind, here are my recommendations on where to focus your attention first:

Step 1. Do the agency position exercise outlined in Chapter Three of this booklet. This is an absolutely essential step because it will cause you to pay more attention to the strategic advantages your agency already possesses. After you come up with an appropriate slogan, you will have a more mature and thoughtful view of your agency's relative strengths and weaknesses. At the very least, you will have a better idea of what needs to get fixed in a hurry.

Step 2. Have your Executive Director empower you to be the Grants Coordinator for the entire agency. Become the authorized focal point for information in your agency concerning grant applications.

Step 3. Circulate the grant innovator forms among the department heads in your agency. Run these by the Executive Director and have them placed in the correct priority. Do this early, well before you start writing your grants.

Step 4. Establish your grantsmanship library. Please do not skimp on this step. This library will speed things up and make it possible for you to win large grants.

Step 5. Learn by doing. There is nothing wrong with learning about your agency simply by diving in and starting to write a proposal. Your boss will like this, I think.

Step 6. Practice writing quickly. If you cannot afford to have voice-activated software or a computer fast enough to handle it, try dictating your thoughts and having somebody else type them up for you. The bottom line is you need to get used to dictating grant applications. At first it seems awkward and uncomfortable, but in the end you will be very pleased at how much your productivity will improve through the use of dictation.

Step 7. Pay a great deal of attention to packaging. Early on do not be slowed down by those who make it sound like a cheap and inexpensive looking proposal actually makes your agency look better. There seems to be no evidence backing up this idea. If anything, you need to get up to speed and start using more charts, color, and the latest bells and whistles in your word processing software. Learn how to put photographs, charts, and other special features to use. You want to do everything possible to let the funder know that you work for a sophisticated agency that hires sophisticated and well-trained grant writers.

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Step 8. Pay particularly close attention to your cover letter. This means that you need to do everything possible on the cover letter to build the credibility of your agency. I like to see the names and affiliations of prestigious board members written on the agency's stationery. Try to get your stationery designed professionally. Use heavy high-quality paper and professional printing. Do not be shy about using multiple colors or other things which add value to the cover letter.

Step 9. Make sure you spell their name, title, institution, and address correctly.

Step 10. When you sign your name or have your agency Executive Director sign their name make sure they do it fast so that the signature shows confidence and power. You want to leave the impression that this project will be completed with or without their grant, just because it is so needed and so good.

Additional resources for learning about grant writing

One of the most important roles of a teacher is to help students focus on what is really important. One secret is to read the same information in three different books. Accordingly, please do not make this your last workshop on grant writing. Please refresh your skills, read other books, and especially make use of the resources provided by the Foundation Center in New York. That group really is the best of the best.

It can be a challenging task to discover which grant foundations and corporate givers are currently inviting applications, which grant makers fit your organization's

funding needs, and what applicant procedures and guidelines exist. But there are numerous resources that can help you keep track of what is going on in the world of grants.

The Foundation Center. This nonprofit organization is an independent national service entity created by foundations. It offers a wide array of resources and services that are definitely useful to grant seekers. Several of the Foundation Center's publications and online resources may be useful in researching givers, their priorities, and grantmaking guidelines. The Foundation Center will also give you the inside scope on how to apply for grants for yourself as an individual. (We will cover this and other topics in the Grant Writing Intermediate Workshops.) Following are two examples of the organization's publications.

The Foundation Directory is one of the most comprehensive sources of general information on the largest foundations. It includes facts and figures on nearly 80,000 foundations worldwide. Each listing includes information such as the foundation purpose, activities, financial data, names of officers and trustees, and contact information.

The Foundation Grants Index will list recently awarded grants of more than \$10,000. It also indexes them by type of recipient, keywords, location, type of support and subject.

The Foundation Center disseminates information to a national network of cooperating collections. Participants in the Foundation Center's cooperating collections network are libraries or nonprofit information centers that provide fundraising information and other funding related technical assistance in their communities. You may obtain

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additional information about the Foundation Center, its publications and services from the Foundation Center 79 Fifth Avenue 8th Floor, New York, NY 10003 phone number, (212) 620 – 4230. Or visit the Foundation Center online at <http://www.foundationcenter.org>.

The Council on Foundations. This nonprofit membership organization was established in 1949 to promote responsible and effective philanthropy. Members of the council include more than 1200 different foundations, corporate giving programs and international grant makers. Several resources are available. *Foundation News* magazine reports on current trends and activities in the private sector, while *Council Column* is a newsletter providing up-to-date information on foundation news. For further information about the council, its members or publications, contact the Council on Foundations, 1828 L. Street NW, Suite 300 Washington D.C. 20036; phone number (202) 466 – 6512. The council's web address is <http://www.cof.org>

Other organizations.

There are also a number of other nonprofit organizations that can provide you with technical assistance and training to improve your grant writing skills. Two of the most prominent organizations are the **Grantsmanship Center** and **The Support Centers of America**. The Grantsmanship Center trains nonprofit executives by offering a range of resources, workshops and technical assistance services. It also maintains a database of current grant funding opportunities and offers online access to many of its publications and resources. For further information, contact the Grantsmanship Center 1125 West 6 Street Floor Box 17220 Los Angeles CA 90017;

phone number (213) 482 – 9860. Information is available online at <http://www.tgci.com>. The Support Centers of America operate 12 regional centers that offer management training, consulting, technical assistance and support services to nonprofit leaders. You should contact one of the regional centers to find out about current training opportunities, workshops and similar special events.

Additional information, including contact information for regional centers, is available from Support Centers of America at 706 Mission Street 54 San Francisco CA 94103 – 9000; telephone number for 415-541 – 9000 the web address is www.supportcenter.org/SF/.

Sources of information on federal grants.

There is a widely admired portal to federal grant funding available to you. You can enjoy free online access to the Federal Register through www.access.gpo.gov/nara/index.html.

The federal government also has a terrific new website called www.grants.gov which provides you with a full range of services for finding and applying for federal funding. To make this system work for you, you need to follow through on a fairly elaborate application process which entitles you to use all the services they offer. You need to do all of this well ahead of the moment when you actually seek to apply for federal funding.

The Catalog of Federal Domestic Assistance is a two-volume guide designed to help you identify available federal funding. Each domestic program is listed individually by administering agency, with general information on program purpose, eligibility

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requirements and the types of assistance provided. The book is published each June and is updated in December. The catalog may be viewed online at www.gsa.gov/fdac.

The importance of staying on message.

One of the most important lessons I can leave you with is the idea that too often we get tired of repeating our message (over and over) at just about the same time that our audience finally begins to hear us. Accordingly, the key information I want to stress today is the utmost importance of staying with your original message. Too often, charities meet face-to-face with their funders and the first thing they do is start talking about things that are not in their proposal, which are not in their overall marketing plan, and which do not really show their program off in the best possible manner. The trick is to not get bored with the fundamentals. Stay on message no matter what the pressure, the temptation, or the momentary advantage.

How can we communicate our basic message in creative ways?

What are some imaginative ways we can communicate our charity's central theme or slogan? First, what are the obvious ways? We can simply state the message in the text, include the message in the charity's official slogan, or imbed the winning central theme into the cover letter. Second, what are the non-obvious ways to communicate the message? We can insist that our staff display verbal consistency with the official slogan when they are on the phone or when they communicate face-to-face. In our marketing materials, we can check for message

consistency as we review the quality of the presentation materials and the internal consistency of our various documents.

What are ten ways that non-profit organizations harm themselves in their own applications?

This is a surprisingly common flaw in failed proposals and it is one of the ways that a grantsmanship library can help you. Remember, the funders are not only fearful, but they do not have a lot of time to check their facts and statistics. Accordingly, they are eager and willing to judge what you write by other things that you include in the proposal. Thus, it pays to be careful not to harm your own agency by making any of the following mistakes:

1. Build up the need for someone else's charity.
2. Design a project which is perfect for fixing someone else's core problem.
3. Tell the foundation what the innovative thing to do is, and then write a project that does the exact opposite.
4. Stigmatize your own clients.
5. Convince the funder that your agency really is a desperate and pathetic wreck on the verge of bankruptcy.
6. Sell the funder on the idea that the moment for fixing your problem has already passed.
7. Name your project in a manner that undercuts the primary objectives of the project.
8. Make it look like your agency has absolutely no expertise in the area it is focused on.
9. Claim that your project is of enduring importance, and then demonstrate that all your actions have been sporadic and temporary.

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10. Hide the bad news, and then give it all away in the appendix.

Conclusion – Remember the heroic philosophy of life.

For better or worse, this is a tough and competitive world and your timing may be more important to your success as a grant writer than your natural talent, hard work, or the quality and leadership of your agency. Therefore, in my opinion, the highest rewards often go to the charities who show up first - whether or not they offer the best possible solution.

In my experience, the suggestions made throughout this booklet are guaranteed to help you develop the magic of perfect timing as a grant writer. Thankfully, I believe there are many practical things we can do to help make ourselves be lucky at winning grants. For example, I have stressed the importance of creating a winning message, planning ahead, the value of establishing clearly defined projects, and the power of moving quickly when opportunity presents itself.

Ultimately, I think great timing means you need to be willing to take a risk and give the project everything you have got.

Napoleon Bonaparte in the beginning was regarded as only an average general. It was only after the battle of Lodi that he started getting the recognition and power that his talent deserved. It was only there that young Napoleon Bonaparte made the fateful decision to lead his own men in a reckless charge across the bridge at the city of Lodi. This example of self-less heroism had a tremendous personal impact on his fellow commanders and the soldiers around him. They began to refer to Napoleon as ‘le petite corporale.’ This is the affectionate nickname

which would follow him the rest of his life. He himself noticed the change. He wrote that it was only after Lodi that he first had the inkling that he could do great things that no other leader had done in France for over 1,000 years.

During the student demonstrations at Tiananmen Square, in 1989, some young Chinese hunger strikers also learned the importance of self-sacrifice. They complained that they were not getting much media attention. But when they announced that they were in the 5th day of their hunger strike, and that they were willing keep on that hunger strike until they died, they found media attention rocketed up, and they had much more influence with the Chinese government.

A willingness to risk it all for your cause provides you with the immediate benefits of charisma. This explains the unusual drawing power of police officers, firefighters, or war heroes. Unfortunately, it also explains the glamour of the gang member or the career criminal. A willingness to risk it all automatically sets you apart from your competitors and from immediate sub-leaders who would challenge your position in the number one spot. As long as your willingness to risk it all is tied to the achievement of accepted social goals, you will attract devoted and loyal followers. You will quickly become a powerful and fearless leader.

Accordingly, I want to close with the heroic philosophy of life which teaches: You can have everything you want, if you are willing to give it everything you have.”

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John C. Drew, Ph.D. is an author, trainer, speaker, and consultant. Dr. Drew has raised over \$54 million for charities. He is the founder of the International Grant Writers Association on LinkedIn and a member of the American Evaluation Association. He has taught at Cornell University, Hope International University, University of Oregon, and Williams College.

Dr. Drew received the William Anderson Award from the American Political Science Association (APSA) for his pioneering work in the field of child welfare and child protective programs in the United States. Dr. Drew has been a leader in raising productivity in the non-profit arena, in establishing new charities to meet modern challenges, and in advocating the abolition of child labor as a solution to global poverty through his own charity, Pathway to Prosperity.

Dr. Drew writes a blog called “Drew & Associates Guaranteed Grant Writing” at <http://johndrew25.blogspot.com>. You can also learn more about him, his team and his grant writing services by checking out <http://drdrewguaranteedgrants.com/>.

If you have any questions or need further information on grant writing, please feel free to send Dr. Drew an email at john.drew@drdrewguaranteedgrants.com